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B. C., and their publication will be eagerly awaited by the general public as well as by artists and archaeologists.

ATHENS

T. LESLIE SHEAR

REVIEWS

New Studies of a Great Inheritance. Being Lectures on the Modern Worth of Some Ancient Writers. By R. S. Conway. London: John Murray (1921). Pp. vii + 241.

Professor Conway, of the University of Manchester, well known for his work on the Italic dialects and on Vergil (see *THE CLASSICAL WEEKLY* 15.108, 116) has collected into a single volume ten lectures (Preface, vi)

...designed to represent, as far as the conditions of a popular lecture allowed, some of the elements in the great ancient writers, especially those of Rome, which make their study of permanent value; and in particular to indicate as clearly as possible how much in the ethical framework of modern society may be traced directly to their teaching.

In this series Vergil holds the central place not only because he was the great transmitter of Graeco-Roman influence to the medieval and modern world, but because his poetry, to be properly understood, must be read in relation to the times in which he wrote and to the work of his predecessors. The book is appropriately dedicated to the late Dr. W. Warde Fowler, whose contributions to Vergilian interpretation are frequently cited.

The chief merits of the lectures are their variety of theme and refreshing style (they preserve the informality of their original spoken form); the complete absence of pedantry; their use of a sound philological method in attempting to interpret the ancient writers in the light of the cultural atmosphere in which they lived, and the reasonableness of the positions taken. Perhaps the best way to set forth the scope and the contents of the lectures is to summarize their chief contributions.

(1) The Inner Experience of Cicero (1-17). By reading the Letters to Atticus with Cicero's use of the 'Plural of Dignity' as a clue we can get "some insight into the inner consciousness" of their author at different times in his life. Between 68 B. C. and 60 B. C. the grandiloquent WE is extremely common; but in the great years of the Civil War Cicero put away childish things and in no feature of the Letters is this more apparent than in his disuse of the vain figure of speech in which he had once delighted.

(2) Man and Nature in the Augustan Poets (18-43). The questions raised in this lecture are (20):

¹Professor Conway discussed this matter in Cambridge Philological Society Transactions 5(1899). For a favorable review of the article, under the caption Conway's *Nos in Cicero's Letters*, by Professor L. C. Purser, who was associated with the late R. Y. Tyrrell in a monumental edition of Cicero's entire correspondence, see *The Classical Review* 14(1900), 138-140. Compare also an article, *The Singular Nos in Vergil*, by E. H. W. Conway, in *The Classical Quarterly* 15(1921), 177-182. C. K.

...What did the Augustan age contribute to men's feelings and beliefs about their relation to what we call external nature? How had they thought about it before, and what did their new teachers give them to think?

The mad business speculation and sordidness of the times disgusted Vergil. To Lucretius (23) "the interest of nature is not unlike that of a mathematical problem, though tinged with rather sombre colour", although we feel that his poetry is "deeper than his philosophical creed". Both Horace and Tibullus loved the country, but failed to find in it any new or serious inspiration. Vergil, however, did have a new message to tell men of their relation to nature. As later Wordsworth, bitterly disappointed at the outcome of the French Revolution, turned humbly back to nature, so Vergil sought respite from the miseries of the renewed Civil War in his rivers and woodlands. His purpose (34-35) is described as follows:

...In the *Georgics*, which profess to supply instructions for the grower of corn and vines, and for the keeper of cattle and bees. . . . what Vergil has really done, and meant to do, though his commentators are strangely slow to realize it, is to draw a picture of the life of the farmer in Italy in such a way as to set it in its true relation to the whole of life, human and non-human.

He never can forget the contrast between the simple life of the farmer and the corruption of sophisticated dwellers in the city. For Vergil (35-37)

...the ultimate fact of nature. . . is a mystery single and profound. . . . This transcending process. . . by which the toils. . . of every day become majestic by being linked with great mysteries, and beautiful by being interwoven with human affection. . . is the real key to the deepest meaning of the *Georgics*.

(3) Horace as Poet Laureate (44-65). Horace could idealize, that is, he could connect events with great ideas. In his treatment of public affairs he made three great refusals: he refused to forget the chaos of the Civil War, and the greed of the governing class; he refused to forget his nation in his patron or to think of his patron save as the servant of the nation; he refused to accept the picture of external splendor which impressed the world around him. He combated the idea of a transfer of the capital of the Empire to the East². Vergil, Horace, and Livy strengthened Augustus to resist this greatest temptation of his life.

(4) The Youth of Vergil (66-104). The object of this lecture, delivered in 1914, is to frame some picture of the development of Vergil's thought before he set himself to any national task. Professor Conway, with Skutsch and others, accepts Gallus as the author of the *Ciris*. The *Culex* he holds to be a youthful work of Vergil, which the author tried to suppress along with the whole of his earliest work. So Tennyson tried to suppress many thousand lines; his *Anaëona* is quite comparable to the feeble parts of the *Culex*. The *Moretum*, three *Priapea*, and poems 7 and 9 of the *Catalepton* are held to be Vergilian; and the evidence for his authorship of the *Copa* seems to Professor Conway considerable (see *THE CLASSICAL WEEKLY* 15. 109-110).

²See *THE CLASSICAL WEEKLY* 15. 149-151.

(5) The Fall of Cornelius Gallus (105-111). The Philae inscription (C. I. L. 3 [Supplementary Volume] 14, 147⁵), in Egyptian, Latin, and Greek, reveals the boastfulness of Gallus as Governor of Egypt greatly in contrast to his very brief mention of his Imperial master. There is no thought of treason; hence the tragedy of his fall. Vergil, his friend, was heart-broken and had to revise the close of Georgics 4 by piecing together three youthful poems (Aristaeus, Proteus, Orpheus) to take the place of the lost Praises of Egypt and of Gallus. That Vergil had little heart for this task is shown by the incompleteness of the workmanship in these closing lines.

(6) The Growth of the Underworld (112-139). The treatment of the myth of the underworld shows an advance from Homer and Plato to Vergil. We can also mark a development from the Culex and the Georgics (1.36-39; 4. 219-227, 467 ff.) to Aeneid 6. The secret of the spell which Vergil's picture cast on succeeding generations lies in the fact that the story impresses on the reader an intense consciousness of mystery. Speaking of the incidents of Misenus and Palinurus Professor Conway asks (127):

... Is there ever a moment when the after-world comes so near to any one of us as when he has lost suddenly some friend who but the day before was in full enjoyment of life?

And later he observes that the ghosts of Palinurus, Dido, and Deiphobus appear in inverse order to that in which they meet us in the narrative. In the classification of souls Vergil has greatly extended the group of those who died through love, by including all who came to an untimely death in which love was a cause. The reason for this inclusion Vergil nowhere gives nor does he tell what lot Minos assigns to these shades. Of the particular significance of the departure of Aeneas and his guide through the gate of ivory, Professor Conway says (135):

Vergil has shaped his conception of the future world into a magnificent picture; but he is careful to remind us at the end that it is a dream.

The gate of horn (136) may represent ideas that come through the horny tissue of the eye, the Gate of Ivory, those which come merely through speech, by the mouth with its ivory teeth.

The climax of the picture is the Vision of Anchises, whose last word about the young Marcellus (139) "is a poetic, wistful plea that the very bitterness of mortality is itself a promise of immortal life".

(7) The Place of Dido in History (140-164; compare THE CLASSICAL WEEKLY 15. 116). Aeneid 4 needs reinterpretation in the light of Vergil's own mind and experience in life. To understand Aeneas's treatment of Dido one must understand the general sentiment of the Augustan Age towards woman's place in society. The politicians would have said that Dido had only herself to blame; orthodox Roman society would have been less callous, but would have held it (157-158)

monstrous to think that a woman's claim upon a man's affection could be weighed in the balance against

his political duties. . . Vergil's own attitude is represented not merely or chiefly by what Aeneas says in his defence, but by what he admits. . . Vergil's own comment. . . lies in the sequel.

That is, the three bloody wars with Africa show the result of sacrificing human affections for reasons of State. Here as everywhere Vergil is impressed with the mystery of life.

(8) The Classical Elements in Shakespeare's *Tempest* (165-189). This is a fine piece of literary analysis contributing something definite towards the solution of some of the questions raised by the play. The object of the discussion is to show that in the *Tempest* we have a spirit closely akin to the spirit in which Vergil lived and thought. In the *Tempest* and four other plays Shakespeare uses 'god' or 'gods' in a generic, not an appellative, sense, and so puts them in a pagan, or, at all events, in a non-Christian setting. In every part of the *Tempest* there is a pervasive atmosphere of mystery. Shakespeare has drawn a picture of the Divine Providence itself in the character of the mysterious Prospero; hence in the passage, "We are such stuff as dreams are made on", etc., the poet implies an apology for his audacity and begs us not to think him too much in earnest. In the same spirit Vergil makes Aeneas and the Sibyl leave the unseen world by the gate of ivory.

(9) The Venetian Point of View in Roman History (190-215). In THE CLASSICAL WEEKLY 13.7 Professor Boak gave a summary of this lecture. The region of Venice has been inhabited from prehistoric times by men of artistic tastes. The "pictured page" of Livy of Padua seems to have been inspired by the brilliant sunlight of Venice. The illustrative passages cited in the lecture are from the vivid Elizabethan translation of Livy by Philemon Holland.

(10) Education and Freedom (216-235). Professor Conway asks (217):

... is there anything in the British type of education to account for the difference between the British and the German ideals of life and conduct, a difference which the war has brought home to us all? If there is, it is surely well that in shaping our policy for the future we should know it.

The writer eloquently maintains that the assimilation of the Hellenic and Roman ideas of freedom has been the distinguishing mark of the British humanistic education.

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The Plebs in Cicero's Day. A Study of Their Provenance and of Their Employment. Bryn Mawr Dissertation. By Marion Edwards Park. The Cosmos Press, Cambridge, Mass. (1921). Pp. 90.

In this dissertation the author has produced a really valuable study of a most interesting element in the population of Republican Rome. It is a source of genuine gratification to find, amid the Niagara torrent of doctoral theses annually poured out in this country, a piece of work so broad in its scope as this, so competently handled, marked by sure scholarship and by a nice sense of proportion, written clearly and forcefully, and without a trace of dull pedantry.